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OCTOBER BUILDING RUSH UNABATED

Cut Dues in Torrance C. of C. Plan 1927 Promotion Program

TENTATIVE BUDGET \$12,000

Trustees To Pass on All Expenditures From Special 10-Cent Tax

MEMBERSHIP FEE IS \$5

Directors Expect Dues Will Pay Most of Bureau's Overhead

Anticipating funds in the neighborhood of \$12,000 from municipal taxes as a result of the recent special election on a 10-cent city levy for promotional purposes, the directors of the Torrance Chamber of Commerce have reduced the dues in the organization from \$12 to \$5 a year, effective Jan. 1.

The tax of 10 cents per \$100 of assessed valuation which was approved by the voters will provide approximately \$12,000 for community promotional work, most of which, the Board of Trustees has decided, shall be carried out by the Chamber of Commerce.

Legally the trustees are empowered to appropriate the entire sum in a lump to the Chamber of Commerce and permit expenditures to be made exclusively by that bureau. This method has been disapproved, however, both by the directors of the chamber and the trustees, who agree that inasmuch as the money comes from taxes, all expenditures should be passed upon by the trustees, who are elected directly by the people.

The directors of the chamber have prepared a tentative budget for 1927 and have gone over the details of it with the trustees. The two boards Tuesday reached an unofficial understanding to the effect that all expenditures out of the dues shall be placed before the trustees for consideration.

Although no final budget has been adopted, tentative plans call for an augmented program of civic, industrial, educational and advertising promotion work, financed by the special tax.

The directors of the chamber have held two meetings on the budget, but do not wish finally to adopt a 1927 program because of the fact that between now and the first of the year a Chamber of Commerce election will be held and several new directors will be voted upon.

A large increase in the membership of the chamber is anticipated by virtue of the reduction in the dues from \$12 to \$5 a year. The sums received from memberships in a large measure, it is expected, will pay the overhead charges of the chamber and leave most of the tax money for actual promotion work.

Mrs. Ed Tansey of Carson street was a business visitor in Los Angeles Tuesday.

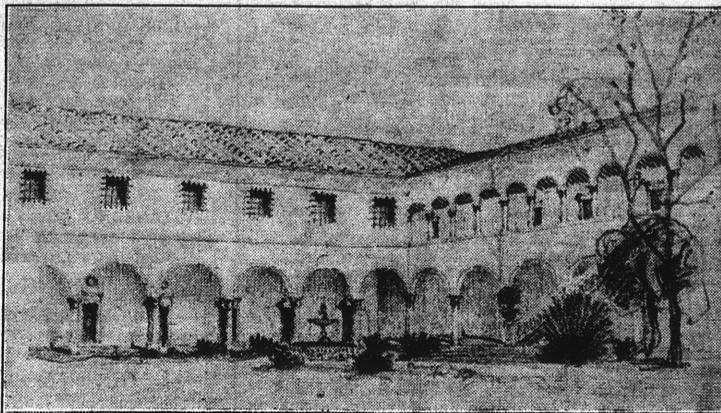
W. C. Von Hagen is spending some time at Glenn Ranch. Mr. Von Hagen's health is reported to be slowly improving.

BILL THE BARBER SAYS

MOST MEN WOULD EMBRACE AN OPPORTUNITY IF IT CAME DISGUISED AS A PRETTY GIRL.

NEW SCHOOL BUILDINGS FOR TORRANCE

High school Addition (Top) and Fine Gymnasium (Bottom) Will Be Constructed Here Soon as per Artists' Sketches Shown Below



WOMAN'S CLUB PLAY SCORES BIG HIT

Cast Does Itself Proud Under Direction of Willis Brooks

By THE OBSERVER
Excellent entertainment was provided by the director and cast in the Women's Club play, "The Whole Town's Talking," which was presented last Friday night at the High School Auditorium.

A delightful farce-comedy, replete with amusing situations, the play was tastefully staged and presented in a manner that spoke much for the abilities of the players and the care of the director, Willis M. Brooks.

Unusual care in the selection of the cast was exercised and each part was assigned to one whose natural talent suited the character to be depicted.

In the chief roles were Sam Levy, Katherine Burmaster, Chick Curtis and Mrs. Frances Clarke. Miss Burmaster charmingly portrayed a young girl of the modern type and won the audience with her poise and ability. The part assigned to Sam Levy—who each year announces that he is making his farewell tour—was admirably suited to this gentleman's actively humorous inclinations, and he received his justified share of the applause with which the audience greeted the play.

Chick Does Stuff
Chick Curtis revealed a striking talent at characterization. First as a studious and somewhat boorish individual in seedy garments and later as a rejuvenated lover with a new suit of \$39 clothes and an acquired forwardness, he went through the many amusing situations with distinction.

Mrs. Clarke had the part of wife of the character played by Sam

Levy—in itself a difficult role to assume and rendered still more difficult by the liberal tendencies of her portrayed spouse. Mrs. Clarke's usual charm prevailed. Her speaking voice was especially worthy of praise.

Joe Stone doubled. First he was a chauffeur, with a nose of a hue that indicated a life badly led. Then he was a movie director—red nose gone, but belligerent tendencies retained. Mr. Stone has a physique well suited to such characterizations and he displayed an ease before the public comparable to that revealed as he whistles his way through his daily stint at the Union Tool Company.

Sadie Is Scream
Mrs. Nell Smith, representing Sadie Bloom, a character that was all implied by the name, appeared in a flame-colored frock as a lady in quest of a handbag she had left in a husband's taxi—not her husband's, either, but that of Mrs. Simmons (Mrs. Clarke)—in short, in the taxi she went home with in company with Mr. Simmons (Sam Levy). Mrs. Smith maintained her usual reputation as a talented portray-er of character parts.

Walter Schlick, a newcomer to the Torrance amateur stage, qualified for future engagements in his portrayal of a wealthy young blade, more talented in linguistic matters than successful in love.

Mrs. Edna Stone was a snappy maid—housemaid. This part might have been easily done without distinction. Mrs. Stone introduced agility and much "business" into the role, however, and brought it up out of the commonplace.

Not the least successful of all the members of the cast was Mrs. Gertrude Beckham of Lomita, whose role of a movie queen was admirably done. Mrs. Beckham has

what the French call verve. That is what this part required. She did excellently.

She Lichph
Nothing but praise is due to the other members of the cast—Mrs. Julia Neelands, Mrs. Marie Quigley, and Mary Roberts. Mrs. Quigley assumed an amusing lisp and had such difficulty pronouncing her etheth that some in the audience who did not know her were delighted to learn after the show that the difficulty was assumed and not natural.

Miss Roberts, girl companion of Mrs. Quigley in the play, represented the modern type of girl, movie mad and buoyant, and won much praise from the audience.

The story of the play—well, if you didn't think it worth a dollar or half a dollar to go and see, why should you expect to read it in a paper for a nickel?

Much credit is due to the committee of the Women's Club for arranging details for the presentation—Mrs. George Tiffany, Mrs. H. M. Tolson, and Mrs. Hurum Reeve. An orchestra of five furnished excellent music. They were Jack Reeve, John Fiesel, Walter Zaver, Helen Reeve, and Raymond Flood.

Oh, yes—Hurum Reeve helped out with a horn, but didn't get his name on the program.

The Women's Club is deeply grateful to the Huddleston Furniture Company for furnishing the attractive stage settings for the play.

Mrs. Charles Tansey has returned from a visit with Mr. and Mrs. Charles Walrod of Hollywood. Mrs. Tansey has recovered from the effects of a recent operation.

RAILROAD PASSES BUCK

P. E. Shifts Responsibility to Railway Board in Crossing Fight

TRAFFIC NEEDS DELAYED

New Obstacle Set Up by Pontius Against Torrance Rights

A sudden shift of front on the part of the Pacific Electric Railway Company in the three-year-old attempt of the city of Torrance to obtain much-needed crossings over P. E. tracks here surprised the Board of Trustees Tuesday night.

The change in the company's tactics came in a letter in which the company declared that no crossings could be granted without the permission of the railroad commission. Through all previous negotiations the company has agreed to grant certain crossings, and in one case actually presented the city with a deed so that a crossing could be made over the P. E. tracks at East avenue and Redondo boulevard.

The shift in the company's policy came after the city had called the attention of the company to an agreement of 1912 whereby the company agreed to grant crossings over tracks at any intersections designated by the Dominguez Land Corporation.

Pontius Writes Letter
The letter, signed by D. W. Pontius, P. E. president, did suggest that the city engineer of Torrance and Pacific Electric engineer confer to decide what crossings are necessary for Torrance traffic, but added that even if some were agreed upon as necessary the railroad commission's consent to them would still have to be obtained.

In accordance with the agreement (Continued on Page 2)

Profit-Sharing Plan Is Adopted By Fix Company

All Employees to Get Portion From Business Here

M. J. Fix and H. M. Tolson, proprietors of the M. J. Fix Company, successors to Palmer and Fix, announced today that the reorganized institution, with its truck tire business and two service stations here, will be conducted henceforth on a plan by which all employees will share in the profits.

J. W. Cusley, expert accountant, has joined the firm as secretary and treasurer and will have charge of the office and system.

Mr. Fix and Mr. Tolson adopted the profit-sharing plan for their employees in the belief that men who help build up a business should receive a portion of the revenue therefrom.

"Under the new plan of the company," said Mr. Fix, "we are assured that service at our stations will be the best available. As the company prospers by virtue of this service it seems right that everyone who shares in giving the service should also share in the rewards."

Sargent Hardware and Pabco Paint, Consolidated Lumber Co.—Adv.

Observations

Genius and the American Flair for Standardizing Everything—How to See Only the Good Movies and Read the Best Books—The Queen of Roumania

By W. HAROLD KINGSLEY

WE were speaking of art as it concerns motion pictures. And in speaking of art one naturally must concern himself with artists. Said my friend of one whose genius as a director is undisputed: "But I understand he favors the Bolsheviks and is against the American form of government."

"But," said I, "he isn't a statesman or a politician. He is an artist. We must judge him by that which he does best and not by his activities which are not concerned with his art."

"If a man can do something better than anyone else and by world, it makes no difference to me as far as my admiration for his genius is concerned if he believes in cannibalism. We must judge art by its merit rather than by the queerness of the genius."

I've been thinking about that conversation. It seems to me that the American civilization, more than any other in history has ever done, is seeking to standardize everything, even geniuses.

The fact about a genius is that if he is like the rest of us and believes as we do he is no longer a genius. Unusual talent in any artistic line is accompanied by queer turns of mind that set the genius apart from his fellows.

And we must have artistic genius if our civilization is to mean anything at all.

HOW unlike the Europeans are we in this connection. When a continental singer, painter, sculptor, or writer of rare talent displays what we might call lack of a better word call queerness your European shrugs his shoulders and says "Oh, well, he is a genius, so what of it? He paints better than anyone else and by virtue of his talent is permitted to do things that society generally cannot condone as ethical for the mill run of humans."

The European, more experienced than we, expects unusualness in a genius. We seem to expect genius to be standardized. Wherefore most every genius berates American customs and institutions which tend every day for standardization.

GENIUS is rare individuality. It must be or it isn't genius. Rare individuality expressed in one way comes out in various other channels. Standardize the political opinion of a genius, for example, and you would kill the genius.

But there is no cause to worry. No genius ever was or ever will be standardized. All we can hope for is more tolerance of genius among the populace.

SPEAKING of genius. At least I saw her artistic likeness on the moving picture screen.

Her name is Greta Garbo. Her grace is that of a Greek goddess. Her poise is unsurpassed on screen or stage. She is an exquisite actress who is offered every opportunity for the play of her genius in a picture called "The Temptress," directed by Fred Niblo.

Many might disagree with me on the matter of this picture and Greta Garbo's work. It has no happy ending. It does not end in a clench by the lovers and a facetious. It ends in the only possible manner in which it could terminate with logic and in keeping with the characters. It ends sadly, in a way, but most satisfyingly to anyone who prefers lifelike delineation in a story or film or play rather than forced and unreal hokum concocted to warm the cockles of the boobish heart.

Spend an afternoon or evening watching "The Temptress." You will either be greatly disappointed or highly enthused.

It's that kind of a picture.

I'M not a picture fan. At best I see about 15 or 20 pictures a year. Most of the films they dish up to you nowadays are horrible in their unreality. When I do see one that looks to me like art I like to recommend it to others. I think that sometimes I bore my acquaintances with my enthusiasms of this or that film which strikes me where I live. But a good film is a rare thing—and something to be discussed and recommended.

Going to every picture that comes along would be as weighty a task to me as would be the job of reading every book that is published.

The task of the theatregoer, like that of the reader, is to degregate the worthy from the rubbish. I find the best way to do this is to follow the views of some reputable critic, preferably one who works in New York, where literary and dramatic criticism is least affected by the advertising appropriations of the publishers and picture houses.

IF and when you discover a critic whose views about suit your own, follow him religiously and you will enjoy your reading and your pictures. When he fails you three times in a row, conclude that he has contracted a bad case of chronic indigestion and switch to a new love.

I've been following the recommendations of one film critic in New York for a year. He has not failed me yet.

He sent me to "Variety," probably the best picture from the standpoint of the impressionist directing the screen has ever known. He guided me to "Shore Leave," in which Dick Barthelme did himself proud. He urged me to see "Gigolo," which struck me as a good but not a great picture. He told me to see "The Temptress." Last of all he said that I should not waste time with "Bardeys the Magnificent." I disregarded his injunction and spent

(Continued on Last Page)

Merchants Will Open Baseball Season Here Sunday Afternoon

The winter baseball season will start off with a bang Sunday afternoon, when the Torrance Merchants will test swatting ability with the Los Angeles Picture Frame Company nine at the Chanslor-Canfield Midway Oil Company Park. The excitement is scheduled to open at 2:30.

Local fans recall that the Merchants last year displayed a fine

brand of baseball. With most of the old players ready to step up to the plate again this season and with some new talent sprinkled throughout the lineup, Manager Ed Tansey expects to have a better team than in 1925.

The boys have been practicing plenty and seem to have all the batting eyes necessary to make the game Sunday an interesting one to watch.

CEDAR ST. PROGRAM STARTS

Torrance Welch Starts Work on Five Homes on Newly Paved Street

HOME BUILDERS READY

Local Corporation Almost Set to Open Cypress Ave. Development

The October rush of dwelling-house construction continued unabated this week, when permits for seven new homes were taken out at the city hall.

The first substantial building program on Cedar avenue since the street was improved with pavement, walks and curbs has been started by Torrance Welch of Los Angeles, nephew of Jared Sidney Torrance, founder of the city. Mr. Welch is building five four-room dwellings in the 1500 block on property purchased from Mrs. E. A. Feninger. There will be a garage with each house. The aggregate cost of the five dwellings and garages will be \$10,750.

Gus Anderson is building a five-room stucco house at 1326 Engracia avenue at a cost of \$2650, and E. H. Feninger is erecting a stucco dwelling at 1028 Ampalpa to cost \$3250.

Definite arrangements for construction of three new dwellings at once by the recently organized \$50,000 corporation—The Torrance Home Builders—were made late last week.

The directors decided to build the houses themselves and employ John Holm as working foreman.

Competitive bids on all contracts will be received. To encourage home buying the directors of the corporation voted that contracts should be let to Torrance firms if local bids were within 5 percent of outside figures.

The corporation last week received its permit from the state to issue stock, and certificates will be forwarded to stockholders shortly.

The corporation owns eight lots on Cypress avenue and five on Cedar avenue. The first three houses of the company will be erected on the Cypress avenue property. The dwellings will be sold on the easy payment plan.

In all, in the newly improved Cedar-Madrid district 12 houses are in process of construction or ready to be started, and a large number are being projected for the immediate future.

Will Constitute Lomita Masonic Lodge Tomorrow

No. 644 Will Become Official Unit at Los Angeles Ceremony

The new Masonic lodge, Lomita No. 644, will be constituted tomorrow evening, Oct. 22, at 7:30 o'clock, by Grand Master Jones.

Five other new lodges, including the A. F. E. Irwin Lodge of San Pedro and one at Inglewood, will be included in the constitution ceremonies, which will be held at Sunset Lodge, at Orchard and Pico streets, Los Angeles.

W. B. A. MEETING
The regular meeting of the W. B. A. will be held next Tuesday evening, Oct. 26, at the Women's Clubhouse.

All members are urged to be present.

Our New Auction Bridge Series Starts Today